

About Plays and Players

THE path of the musical comedy actor has grown steadily rockier in recent years, according to the low fields. In the old days, the background of a musical show or revue was designed to "float" the comedians, but now, with futuristic settings, black patent leather trunks, and the emphasis which has been placed on show girls, the comedian has an added battle on his hands.

Just try being funny before a plain "back drop," he suggests. "You feel more like asking 'What's dead?' than anything else."

In addition to this, Mr. Fields adds, audiences today demand a broader interpretation of comedy. The success of the comedian of twenty years ago is entirely lost on the average audience. The comedian of today, the vaudeville comedian has set, some years back, even in vaudeville, a standard which he must maintain, but the present method seems to be to put it over in the first twenty minutes, and this method has been carried into the revue and musical comedy.

Mr. Fields tells a story of his attempt to persuade a young comedian to join his company a few years ago in an incidental way. "They will not know that I am funny," the youth complained, so in spite of advice he insisted on the first five minutes of his appearance. The result was that his goods were "second-hand" by the closing act of the show.

In comparing the musical comedy of today with the vaudeville of twenty years ago, Mr. Fields claims there is a distinct tendency to return to the old method of presentation. The spirit of co-operation among the stars and their support in "Society" is more like the old team work of the Weber and Fields Music Hall days than anything he has found in the musical comedy field for many years.

It is the result that they seem to be after, instead of personal aggrandizement, according to Mr. Fields. "They positively go out of their way to aid each other, and if one can get company to do this the success of a revue is assured."

GUEST IN KISHINEFF PRISON.

Morris Gest, from whom nothing had been heard in ten days, yesterday cabled his arrival in Vienna after tribulations in Roumania. He was thrown into prison in the town of Kishineff. After three days Mr. Gest managed to get a message to Charles J. Vopicka, American Minister to Bucharest, as a result of which he secured his release.

The cable to Mr. Gest reads: "Arrived safely Vienna to-day. Have been to hotel and returned. Reached Kishineff. Impossible to communicate with my parents in Odessa. Kishineff under martial law. Detained in prison three days. Secured release through American Minister Vopicka, who sent secretary with me to Vienna. Arrive Paris Sunday. Saving immediately thereafter."

Mr. Gest has tried unsuccessfully since the outbreak of the war and the Russian revolution to reach his father and mother in Odessa and bring them to America. A year ago he attempted to get to them by way of Constantinople. This time he ventured alone to Bucharest, and thence to Kishineff, having had assurances from Russian Soviet officials that his parents could leave Russia.

TRAIN THE VOICE.

In the current number of Equity is this good advice:

"One of the criticisms of the modern player is that he lacks color—that in his endeavor to be colloquial he becomes commonplace. In some instances there may be justification for this, and the question is how to remedy it."

"We ourselves believe that every actor should study voice production—that is, complete control of his breathing apparatus, to give resonance and strength to the spoken word, whether whispered or raised loud in anger—which compels attention through its perfect articulation."

"The young society saunterer on the stage can be just as natural as he aims to be and yet hold the attention of his audience every time he speaks. We have seen most wonderful results from lessons given by a good singing teacher. Some we know have been trained not only in the Italian school but in the French and American systems as well. They know the art of voice production and they teach it with wonderful success."

"There, however, are not expensive and would often double or even quadruple the earning power of the young actor."

GRATEFUL FOR PRISON TERM.

A LEARNED lawyer got stranded at a country town, and had great difficulty in finding accommodations, at length being glad to accept a bed in a room with another occupant.

When he had made himself comfortable, he recognized the man in the other bed as one whom he had been successful in getting five years' hard labor. However, the lawyer and nothing.

"I see, your honor, you didn't recognize me," said the man in the other bed.

"Oh, yes, I did," replied the lawyer.

"Well, it's all right," said the other. "I ain't going to object. Fact is, I don't get nothin' again you. That four years and three months I served done me a world of good."

"Indeed, and how was that?"

"It cured me of the cigarette habit," said the man in the other bed.—Los Angeles Times.

SIMPLY BRUTAL.

THEME had been a certain amount of bitterness in the discussion, which centered around the relative virtue and accomplishment of the two sexes.

"You men!" said the advanced young woman. "Think a great deal of yourselves because you think there is shortage of your kind. Personally, I don't mind in the least living in a world where but men and girls were separated by an ocean."

The daring bachelor smiled at her. "I dare say you are right," he agreed. "Still, in the event you mention, I'm certain that there would be a large number of women drowned."—London Post.

IN THE BAD OLD DAYS.

Lawrence Grant relates that Robert Mantell telegraphed an actor who had been out of work a long time: "What is your lowest salary?" The actor telegraphed back: "Am coming."

GOSSIP.

"The Nightcap," a mystery play by Max Marcin and Guy Bolton, goes into rehearsal on Tuesday. Jerome Patrick and Flora Sheffield have leading roles.

"The Mask of Hamlet," scheduled to have its premiere at the Princess Theatre on Aug. 22, has been translated from the Italian by Miss M. E. Herrick.

Oliver Morosco has engaged a fourteen-year-old girl as the star of a new play he is soon to produce under the title of "The Prodigy." It is a play with music and calls for a young pianist of exceptional talent. This part is to be filled by Doris Levene.

Baris Keane closes her Chicago engagement in "Romance" to-night. Next season she will appear in a new play.

"Love Knots," with book and lyrics by Alonzo Price and George Parker, and music by Antonino Itanno, will be produced by Ned Wayburn in October.

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THE BIG LITTLE FAMILY



LITTLE MARY MIXUP



KATINKA



JOE'S CAR



Where Does She Get That "WE"?



SOUP OR WEATHER?



Lucky She's Used to the Fire!



Oh, Well, the Soda Water Was "Charged," Anyway!



Ken Kling



NewsCinders



DR. W. H. BATES OF NEW YORK SAYS IMAGINATION IS A CURE FOR BAD EYES—FASHIONS NOWADAYS LEAVE NOTHING TO THE IMAGINATION



FIGHT FANS CLAMOR FOR HOTEL ACCOMMODATIONS. ALL KINDS OF IN FIGHTING



EVENING WORLD'S SUMMER SCHOOL OF DRAWING—No. 6

\$105 In Awards Every Week

Three of \$10.00
Nine of 5.00
Thirty of 1.00

For Children Under 15 Years of Age.

Complete the rhyme in the accompanying strip and draw the missing picture to fit your rhyme in the same style as that in which the other pictures in the strip are drawn.

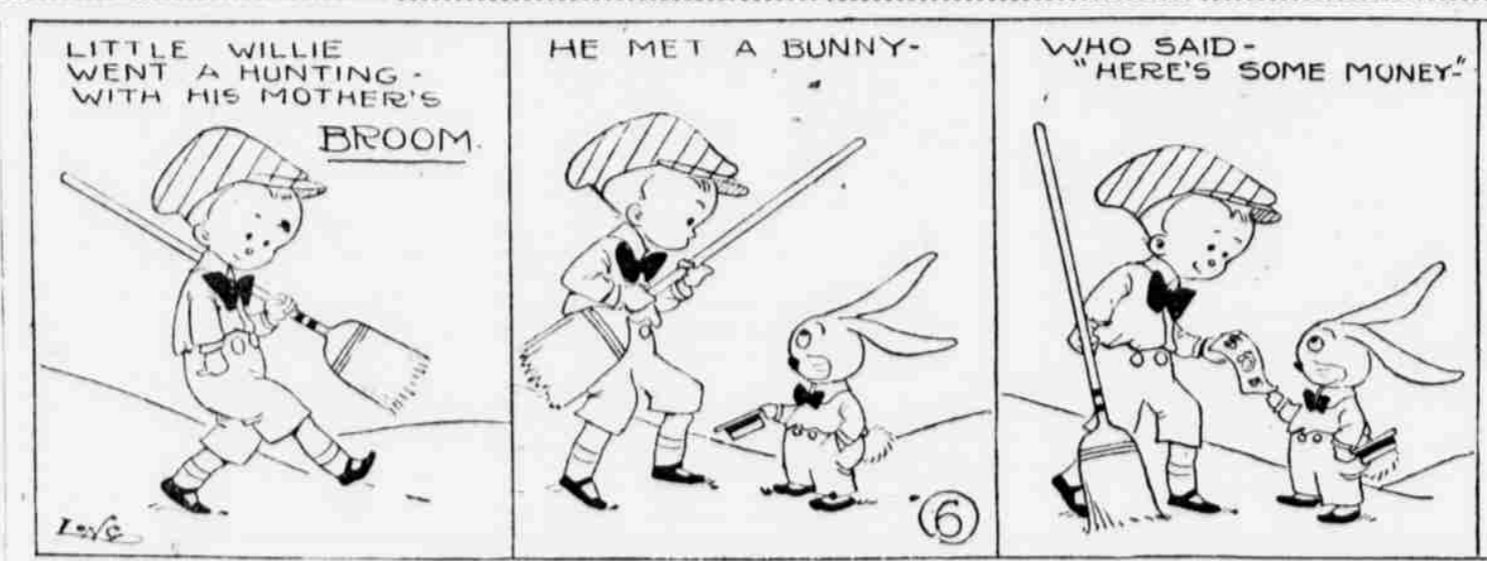
Your completed rhyme must and with a word rhyming with "BROOM."

Clip the strip from the paper and draw your picture and print your words in the space there provided.

For the best work done in completing this strip, The Evening World will make

ONE award of TEN DOLLARS.
THREE awards of FIVE DOLLARS.
TEN awards of ONE DOLLAR.

Note that to-day's drawing is numbered 6. See that your drawing bears the same number and also print:



SEE THIS PAGE NEXT WEDNESDAY FOR THE NAMES OF AWARD WINNERS AND \$10 AWARD-WINNING DRAWING FOR STRIP NO. 3 P RINTED LAST SATURDAY.

number 6 in the lower left corner of the envelope or package in which your drawing is mailed. This is important.

Your completed drawing must be received by The Evening World not later than 2 P. M. Wednesday, July 3.

To stimulate interest in drawing among the New York school children

The Evening World is publishing three days each week, a strip similar to the one printed here to-day. The next will appear Tuesday, July 5. Read carefully the following rules.

VERY IMPORTANT.

You will be eligible to receive one of your parents or your guardian

stating your present age and the date you were born (year, month, day). No drawing will be considered unless accompanied by such a note, giving the statistics required.

The Evening World will not return one of the drawings submitted.